



Was the goal always to be this epic?

Not exactly. What we were dealing with was a multitude of sets and shows at the park that are all very epic in themselves, so it would certainly not make any sense to make a film about the park that doesn't feel this epic or doesn't have a lot of action, as this is very much part of the Puy de Fou experience.

But above everything else, I wanted to create a compelling story, a narrative thread that brought all of the shows together. Something quite poetic, with a touch of romance. I wanted to make sure the film didn't look like a trailer for a video game, with just action and nothing else. First and foremost, building a real story was crucial.

I also wanted something very cinematic, with a slightly dark undertone - not exactly what you would normally find in theme park commercials, most of which are about families in scenes of happiness and joy. We did not want to do that, we didn't want to show spectators, we were very clear about that from the start. What we wanted to convey is the emotional essence of the park experience, which could be quite intense, sometimes very joyful for sure, but also epic and dark. We wanted to have that complexity in this film.